

FILM 317 FILM SOUNDS SYLLABUS SPRING 2022

UNIVERSITY OF NEVADA LAS VEGAS

Class information:

Instructor:

Time:

Class Location:

Office Hours:

Phone:

Webcampus:

Email:

Note: The instructor reserves the right to change the syllabus as it relates to how the course is administered.

Course Description

A hands-on approach to the art and technique of sound for media, from production through post production. During this course students will learn not only the fundamentals of sound but more importantly, the creative use of sound in the film and television industries. All the core aspects of film sound will be covered from production sound, dialogue, ADR, sound effects, sound design, foley, music/score and mixing. Students will learn how to implement all the core aspects/layers of sound in order to heighten and propel narrative in visual story telling. We will work with various genre of film and television and implement a wide variety of technologies.

Course Prerequisite(s):

Previous Audio based classes and Pro Tools experienced recommended.

Course Rationale

Film students will benefit from this course by developing a greater understanding of the role sound plays in film production. It's technical and creative uses are explored through a hands on approach. Sound plays a crucial role in film production and greatly enhances the overall impact of a film.

Learning Outcomes/Course Objectives

By the end of the course students will have developed fundamental skill level in dialogue, ADR, loop group editing, sound effects editing and recording, foley, music and score mixing, production sound recording and final mixing

Required Text

A Film Sound handbook will be provided by the instructor.

Evaluation Methods

Students will be evaluated based on a combination of class participation, assignments and attendance.

Attendance Policy

Three unexcused absences will result in a failing grade for the course. Doctor's notes are to be handed over to the instructor on the first class after an excused absence. Notes will not be accepted after that. All assignments must be turned in on time. Assignments not turned in will result in a drop of one letter grade per week late.

Grading Scale

A	95 – 100
A-	90 – 94
B+	87 – 89
B	84 – 86
B-	80 – 83
C+	77 – 79
C	74 – 76
C-	70 – 73
D+	67 – 69
D	64 – 66
D-	60 – 63
F	00 – 59

UNLV Policies

Public Health Directives

Face coverings are mandatory for all faculty and students in the classroom. Students must follow all active UNLV public health directives while enrolled in this class. UNLV public health directives are found at [Health Requirements for Returning to Campus](https://www.unlv.edu/coronavirus/health-requirements), <https://www.unlv.edu/coronavirus/health-requirements>. Students who do not comply with these directives may be asked to leave the classroom. Refusal to follow the guidelines may result in further disciplinary action according to the [UNLV Student Conduct Code](https://www.unlv.edu/sites/default/files/page_files/27/StudentConduct-Code.pdf), https://www.unlv.edu/sites/default/files/page_files/27/StudentConduct-Code.pdf, including being administratively withdrawn from the course.

Academic Misconduct

Academic integrity is a legitimate concern for every member of the University community. We all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility,

and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy, and are encouraged to always take the ethical path whenever faced with choices. Students enrolling at UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's educational mission. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another person, from the Internet or any other source without proper citation of the source(s). See the [Student Conduct Code](https://www.unlv.edu/studentconduct/student-conduct), <https://www.unlv.edu/studentconduct/student-conduct>.

Auditing a Course

Auditing a course allows a student to continue attending the lectures and/or laboratories and discussion sessions associated with the course, but the student will not earn a grade for any component of the course. Students who audit a course receive the same educational experience as students taking the course for a grade, but will be excused from exams, assessments, and other evaluative measures that serve the primary purpose of assigning a grade.

Classroom Conduct

Students have a responsibility to conduct themselves in class and in the libraries in ways that do not interfere with the rights of other students to learn, or of instructors to teach. Use of devices such as cellular phones and pagers, or other potentially disruptive activities are only permitted with the prior explicit consent of the instructor. Students are specifically prohibited to record classes without instructor authorization, including online/remote classes (either audio only, or video and audio). The instructor may rescind permission at any time during the class. If a student does not comply with established requirements or obstructs the functioning of the class, the instructor may initiate an administrative withdrawal of the student from the course.

Since the COVID-19 pandemic forced some instruction to be delivered remotely starting in Spring 2020, numerous students have asked instructors to record their synchronous classes, so that they can access them at their convenience. Instructors who agree to record their classes (audio only, or video and audio) should inform students in advance. Recorded lectures may not be broadly released to anyone, but made available exclusively to those students enrolled in the class during the particular academic term. Recorded lectures must be stored securely, and are subject to the Nevada System of Higher Education's Records Retention Policy, meaning that the recordings can only be deleted 120 days after the end of class (i.e., after grades are posted). Once this requirement is met, the recordings should be deleted. Class recordings are protected from disclosure, as they are deemed part of an educational record under the Family Educational Rights and Privacy Act (FERPA).

Copyright

The University requires all members of the University Community to familiarize themselves with, and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you, nor assume any responsibility for student or employee violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional [copyright policy information](https://www.unlv.edu/provost/copyright) is available at <https://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)

The [UNLV Disability Resource Center](https://www.unlv.edu/drc) (Student Services Complex, SSC-A, Room 143, <https://www.unlv.edu/drc>, telephone 702-895-0866) provides resources for students with disabilities. Students who believe that they may need academic accommodations due to a permanent disability, temporary or permanent medical need, or academic support due to pregnancy are encouraged to contact the DRC as early as possible in the academic term. A Disabilities Specialist will discuss what options may be available to you. Students who are already registered with the DRC should request their accommodations online each semester, and make an appointment to discuss their accommodations with their instructors.

Final Examinations

The University requires that final exams given at the end of a course occur on the date and at the time specified in the Final Exam schedule. The Final Exam schedule is typically available at the start of the semester, and the classroom locations are available approximately one month before the end of the semester. See the [Final Exam Schedule](https://www.unlv.edu/registrar/calendars), <https://www.unlv.edu/registrar/calendars>.

Identity Verification in Online Courses

All UNLV students must use their Campus-issued ACE ID and password to log in to WebCampus-Canvas.

UNLV students enrolled in online or hybrid courses are expected to read and adhere to the [Student Academic Misconduct Policy](https://www.unlv.edu/studentconduct/misconduct/policy), <https://www.unlv.edu/studentconduct/misconduct/policy>, which states that “acting or attempting to act as a substitute for another, or using or attempting to use a substitute, in any academic evaluation or assignment” is a form of academic misconduct. Intentionally sharing ACE login credentials with another person may be considered an attempt to use a substitute, and could result in investigation and sanctions, as outlined in the Student Academic Misconduct Policy.

UNLV students enrolled in online courses are also expected to read and adhere to the [Acceptable Use of Computing and Information Technology Resources Policy](https://www.it.unlv.edu/policies/acceptable-use-computing-and-information-technology-resources-policy), <https://www.it.unlv.edu/policies/acceptable-use-computing-and-information-technology-resources-policy>, which prohibits sharing university accounts with other persons without authorization.

To the greatest extent possible, all graded assignments and assessments in UNLV online courses should be hosted in WebCampus-Canvas or another UNLV-managed platform that requires ACE login credentials for access.

Incomplete Grades

The grade of “I” (Incomplete) may be granted when a student has satisfactorily completed three-fourths of course work for that semester/session, but cannot complete the last part of the course for reason(s) beyond the student’s control and acceptable to the instructor, and the instructor believes that the student can finish the course without repeating it. For undergraduate courses, the incomplete work must be made up before the end of the following regular semester. Graduate students receiving “I” grades in 500-, 600-, or 700-level courses have up to one calendar year to

complete the work, at the discretion of the instructor. If course requirements are not completed within the period indicated, a grade of “F” will be recorded, and the student’s GPA will be adjusted accordingly. Students who are fulfilling an Incomplete grade do not register for the course, but make individual arrangements with the instructor who assigned the “I” grade.

Library Resources

Librarians are available to consult with students on research needs, including developing research topics, finding information, and evaluating sources. To make an appointment with a subject expert for this class, please visit the [Libraries’ Research Consultation](https://guides.library.unlv.edu/appointments/librarian) website, <https://guides.library.unlv.edu/appointments/librarian>. You can also [ask the library staff](https://ask.library.unlv.edu/) questions via chat and text message at <https://ask.library.unlv.edu/>.

Missed Classwork

Any student missing class, quizzes, examinations, or any other class or laboratory work because of observance of religious holidays will be given an opportunity during that semester to make up the missed work. The make-up opportunity will apply to the religious holiday absence only. It is the responsibility of the student to notify the instructor within the first 14 calendar days of the course for Fall and Spring courses (except for modular courses), or within the first 7 calendar days of the course for Summer and modular courses, of their intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit the Missed Classwork policy, under Registration Policies, on the [Academic Policies](https://catalog.unlv.edu/content.php?catoid=32&navoid=8271&hl=) webpage, <https://catalog.unlv.edu/content.php?catoid=32&navoid=8271&hl=>.

In accordance with the policy approved by the Faculty Senate regarding missed class time and assignments, students who represent UNLV in any official extracurricular activity will also have the opportunity to make up assignments, provided that the student submits official written notification to the instructor no less than one week prior to the missed class(es).

The spirit and intent of the policy for missed classwork is to offer fair and equitable assessment opportunities to all students, including those representing the University in extracurricular activities. Instructors should consider, for example, that in courses which offer a “Drop one” option for the lowest assignment, quiz, or exam, assigning the student a grade of zero for an excused absence for extracurricular activity is both contrary to the intent of the Faculty Senate’s policy, and an infringement on the student’s right to complete all work for the course.

This policy will not apply in the event that completing the assignment or administering the examination at an alternate time would impose an undue hardship on the instructor or the University that could be reasonably avoided. There should be a good faith effort by both the instructor and the student to agree to a reasonable resolution. When disagreements regarding this policy arise, decisions can be appealed to the Department Chair/School Director, College/School Dean, and/or the Faculty Senate Academic Standards Committee.

For purposes of definition, extracurricular activities may include, but are not limited to academic recruitment activities, competitive intercollegiate athletics, fine arts activities, liberal arts competitions, science and engineering competitions, and any other event or activity sanctioned by a College/School Dean, and/or by the Executive Vice President and Provost.

Rebelmail

Rebelmail is UNLV's official email system for students and by University policy, instructors and staff should only send emails to students' Rebelmail accounts. Rebelmail is one of the primary ways in which students receive official University communications, information about deadlines, major Campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the University. Sending emails within WebCampus-Canvas is also acceptable.

Tutoring and Coaching

The Academic Success Center (ASC), at the Claude I. Howard Building, provides tutoring, academic success coaching, and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, please visit the [ASC website](https://www.unlv.edu/asc), <https://www.unlv.edu/asc>, or call 702-895-3177. The ASC is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of SSC A, Room 254. Drop-in tutoring is located on the second floor of the Lied Library, and on the second floor of the College of Engineering building (TBE A 207).

UNLV Writing Center

One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, <https://writingcenter.unlv.edu/>, located in the Central Desert Complex, Building 3, Room 301 (CDC 3-301). Walk-in consultations are sometimes available, but students with appointments receive priority assistance. Students may make appointments in person or by calling the Center, telephone 702-895-3908. Students are requested to bring to their appointments their Rebel ID Card, a copy of the instructions for their assignment, and two copies of any writing they have completed on their assignment.

Diversity Statement

As an institution of higher learning, UNLV represents a rich diversity of human beings among its faculty, staff, and students, and is committed to aspiring to maintain a Campus environment that values that diversity. Accordingly, the University supports understanding and appreciation of all members of its community, regardless of race, sex, age, color, national origin, ethnicity, creed, religion, disability, sexual orientation, gender, gender identity, marital status, pregnancy, genetic information, veteran status, or political affiliation. Please see [University Statements and Compliance](https://www.unlv.edu/about/statements-compliance), <https://www.unlv.edu/about/statements-compliance>.

A successful learning experience requires mutual respect and trust between the students and the instructor. Accordingly, the instructor asks that students be willing to listen to one another's points of view, acknowledging that there may be disagreements, keep discussion and comments on topic, and use first person, positive language when expressing their perspectives.

Health and Safety

As we conduct classes both in person and online in Spring 2022, our first priority is your health and safety. We will be following guidelines established by NSHE and UNLV. If you have questions or concerns regarding any practices in class, reach out to your instructor and/or check with the Department of Film: (702) 895-3547, unlvfilm@unlv.edu.

Screening Content

Some of the screenings included in this course may contain sexually explicit, violent, and/or disturbing material, all of which will be discussed in an intellectually responsible manner. Such material will be flagged in advance of individual screenings, and alternative assignments will be provided for students who request them.

Course Agenda

Module 1 Introduction to Film Sound 317

A brief introduction to grading, attendance and assignments as well as a Student Survey to assess the cohort's technical capacity and audio background, preferred genre, goals. An introduction to film sound and its significance in dramatic production and visual media. Where we've been and where we are, from mono optical to Dolby Atmos. Discuss how immersive audio has become paramount in visual story telling. A comprehensive discussion of post production audio workflow and all its components including but not limited to: dialogue, ADR, Foley, sound effects, sound design, music, score, final mix and delivery. A breakdown of sound crew and delineation of responsibility. A discussion of production audio and workflow. Sound mixer/recordist, boom operator.

Module 2 Deconstruction of a Sound Track

We'll analyze the final mix of scenes from several different productions. Then we'll isolate each mix stem to reveal only the dialogue, foley, effects, design and music in order to see exactly how the sound was orchestrated and how different elements were covered by different members of the sound team. Understanding the concepts of "Passive" and "Active" listening.

Module 3 Production Sound

Understanding fundamental concepts of production/location sound. Overview of equipment such as Digital Audio Recorders, Microphones, Booms and Windscreens. Terminology such as Wild Tracks, MOS, Room Tone, Time Code are also discussed.

Module 4 Digital Audio Workstations

Introduction to Pro Tools, the most advanced tool for editing, recording and mixing audio. The DAW is a tool used in virtually all aspects of film and television audio workflow. We'll begin to develop our understanding of its functionality and from this point forward we'll dedicate a portion of each class to specific DAW instruction.

Module 5 Sound Effects

We look at the sound effects coverage: backgrounds, specific hard effects and design. What does the sound effects editor cover and how is it organized for the final mix? What are common editing techniques? Understanding Sound Effects recording and tools for processing and manipulation. Use of both mono and stereo effects and its most appropriate usage. Begin to discuss surround elements.

Module 6 Dialogue Editing

An in-depth overview of Dialogue editing and layout for mix. AAF/OMF imports. Principles of Dialogue ramping, room tone, wild lines, noise reduction and de-clicking and de-popping, hum removal, out-takes and line cheats. Scripting ADR/Loop Group: What is it? Why is it needed and how is it recorded? How is it edited? How is the Actor prepped? Narration and how it differs from ADR.

Module 7 ADR and Loop Group

We'll focus on ADR and script a scene from a horror film. We'll assess the production sync and determine what requires ADR. We'll discuss Actor prep, performance techniques, and sync. Microphone techniques and recording common practices.

Module 8/9 Foley

We'll take an in depth look at Foley and it's 3 main categories: specifics, moves and foot falls. Why do we need it? How is it performed? How are props used? What are industry best practices and tricks used to augment what we see on screen? We'll look at how foley works in conjunction with sound effects and when they compliment each other. We'll discuss foley studios, recording and microphone techniques, and specialty foley coverage for film delivery to foreign markets.

Module 10/11 Music and Score

We'll discuss the power of score and music in visual story telling. The styles of different composition from traditional orchestral works to sonic abstractions. We'll look at contemporary composers and listen to their work. We'll discuss how score is spotted and created for a film. Music Supervision: How are songs licensed? What are publishing royalties, mechanical royalties? We'll discuss different types of licensing agreements and the role of a music supervisor.

Module 12 Sound Design

Generally speaking, Sound Design is the creation of an audio element that doesn't yet "exist", it needs to be created by the sound designer. It could be a futuristic weapon, an alien creature, the deck of a spaceship travelling at light speed, a T-Rex roar, a super hero's super human powers... how do we sculpt sounds to become something unique to bring our events on screen to life. We look at using modern DAW tools to sculpt and morph simple sounds into something entirely different.

Module 13/14 Mixing

We'll breakdown mixing into its fundamental components, Dialogue, Score, Sound Effects, Foley. We look at building out a scene and orchestrating what could amount to hundreds of sounds into a cohesive and smooth track. We discuss principles of track layout, surround sound and where in the sphere of surround all the elements fit. Processing techniques, panning and proper loudness levels are explored through modern DAW applications. How we setup for final master files as well as M&E. Mixing for theatrical release and for streaming.

Module 15 Post Production Supervision

We look at the logistics of post production. All the key components. How long do they take? How to schedule an edit, a mix, ADR... How much do things cost? What gets delivered to a theatre? What gets delivered to Netflix? What gets delivered to foreign distributors? Dealing with unions and guilds. We take an in depth look at delivery requirements, budgets and time factors in the world of film/TV post production

Assignments

Assignment One 10% Passive and Active Listening

Present a 10 min oral report analyzing the use of sound in a film scene of your choice and discuss the creative approach to the sound track and how the key elements of the track were used to propel story/narrative.

Assignment Two 10% Recording

Students will embark on a “Day in the Life” recording journey using to start gaining an understanding of how to capture sound and edit the clips together to form a sound based narrative

Assignment Three 10% Mix Down and Edit

Students will sound complete a mix down in Pro Tools of a scene provided by the instructor. All tracks and picture file to be provided

Assignment Four 10% ADR Editing

Students will record and edit the ADR for a selected scene and mix the new Dialogue back to picture.

Assignment Five 10% Foley

Students will perform, record and edit the foley tracks for the selected clip provided by the instructor.

Assignment Six 10% Final Mix

The students will take a battle sequence and final mix all the audio elements down into a cohesive and smooth Stereo mix. All dialogue, ADR, loop group, sound effects/design, foley and score elements will be included in the mix down.

Final Exam 10%

A practical exam. Students will edit sound against picture, mix down and submit a new picture file with your mix.